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CHINESE
ART COLLECTION
OF
ISAAC TAYLOR HEADLAND, Ph. D.

Under the Auspices
OF
The Art Society of Pittsburgh
Established 1873

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SMITHSONIAN
INSTITUTION

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CATALOGUE

OF AN

EXHIBITION

OF

CHINESE PAINTINGS

FROM THE COLLECTION OF

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UNDER THE AUSPICES OF

THE ART SOCIETY

PITTSBURGH

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INTRODUCTION.



N order to make this catalogue useful as a historical study we will give in this Introduction a brief history of the development of Chinese Art.

We have records of portraits as early as 1324, B. C. It had reached a fair stage of development by the time of the Confucian books, 550, B. C. Portrait galleries were erected and filled with portraits during the first years of our era. Court painters were used by the Emperor Ming Ti during the first century. From 300 to 600 A. D., there was a strife for supremacy between Buddhism, Taoism and Confucianism, the three religions of China, and each vied with the other in the decoration of its temples, so that the development of Art in the Orient, as in the Occident, was brought about by its contact with religion.

This brings us to the T'ang dynasty 618-905 A. D., during which we have the Elizabethan age of poetry, literature and art. During this time we have Wu Tao-tzu, the man who originated the Japanese system of painting, as also Li Ssu-hsün and Wang Wei the founders of the Northern and Southern Schools of Chinese Art, the former using a good deal of color while the latter depended upon the beauties of his calligraphy or brush work.

The earliest painters in the East as in the West began by frescoing. As early as 300 A. D., we have a record of silk having been used as a ground work, and later they used paper as well. Their brush was the ordinary Chinese pen, their colors either India ink, (falsely so called), or pulverized minerals mixed with water and glue, similar to those used by the Italian Masters in the fifteenth and sixteenth centuries.

The exhibit described in this catalogue will give us specimens of paintings from the tenth century to the present time and it will therefore not be necessary to follow its development further in this Introduction, other than to say that most of the great artists rank as heads of schools because of the peculiar characteristics of their work.

We have also Impressionism and its opposite—shall we say Realism, or Idealism, or Ideo-Realism—Finger-painting, Outline-painting, and also what the Chinese call Pai-Miao, a species of very fine outline painting.

We should remember that the point of view of the Chinese artist in painting a landscape is from a hill top looking down upon the landscape he is about to paint.

We should also remember that a mark once put upon his canvas can never be erased.

I. T. H.

LIST OF PAINTINGS.

ALBUM of SEVEN PICTURES, by Old Masters.

- 1 One by Wang Hsi-chih,
- 2 One by Lu T'an-wei, third century,
- 3 One by Ku K'ai-chih, *Ku K'ien*
- 4 One by Yin Chang-sheng,
- 5 One by Ts'ao Lung,
- 6 One by Hsieh Hui-lien,
- 7 One by Wang Hsia of T'ang.

These have every evidence of being the oldest paintings in the collection.

8 MAKEMONO, by Yin Hao, 339 A. D.

9 PEACH-BLOOM WITH SNOW THEREON, with Su Shih's name and Seal, 1036-1101. *Sōshoku*

This sprig of peach-bloom is evidently from the Sung Dynasty. It is intended to represent a peach-tree limb with blossoms and snow together upon it, in illustration of a verse from a poem which alludes to this fact. This picture is best viewed from a distance of thirty or forty feet. Notice that the snow and flowers are simply the blank paper, and illustrates the principle of space and plane painting.

10 LANDSCAPE (SMALL), by Mi Fei (See No. 11).

Mi Fei
See
08.171 11 LANDSCAPE (LARGE), by Mi Fei, 1051-1107. *(?)*

Mi Fei was one of those artistic freaks that are found in all countries. He dressed in the fashion of the previous dynasty, was eccentric in manner, and consequently attracted many visitors, would use no towels or dishes that had been used by anyone else, always went about with a handkerchief full of pebbles, and knocked his head on the ground to a large irregular rock which he addressed as "Brother." He was a fossil in all kinds of ancient learning, delighted in doing the opposite of what others did, admired what they cared nothing for, and disregarded what they admired. But he was a Master as an artist. His mountains tapered into sharp peaks, the valleys were filled with clouds, and he remains to-day a Master of 1000 years standing.

- 12 A VISIT FROM THE FAIRY QUEEN, by Fang Ch'un-nien, 1228-1260 A. D., *attr. G.*

See
08.170

A Makemono, or horizontal scroll, 21 ft. 1½ in. x 1 ft. 10½ in. Fang Ch'un-nien was in the Imperial service as an official, and was a painter of landscapes, figures, and Buddhist and Taoist divinities, and specially noted as a colorist. This painting represents the Queen Mother of the Fairies coming from her home in the Kun-lun mountains on her dragon-drawn chariot, on a visit to some of her votaries—either the builder of the Great Wall, or Han Wu Ti (140 B. C.) in the A. FANG-KUNG, See No. 54) on the 3d of the third month. This picture was owned by the late Duke Chao of Peking, and being offered for sale by the members of his family, was purchased by the present owner. It is absolutely without a flaw, though more than 600 years old, except for two small spots where it has been burned in the offering of incense to it, which the Chinese say is a virtue rather than a fault.

ALBUM of SEVEN PICTURES, by SUNG and YUAN Masters.

- 13 Two by Huang Kung-wang of the Yuan Dynasty,
14 Two by Wang Meng of the Yuan Dynasty,
15 One by Tung Yuan of the Sung Dynasty,
16 One by Fan Kuan of the Sung Dynasty,
17 One by Sung Ti of the Sung Dynasty.
18
19

20 ON THEIR WAY TO THE MOON,

This picture represents Yeh Fa-hsi, a celebrated magician, and the Emperor T'ang Ming Huang (eighth century A. D.) starting on their trip to the Moon. They were met at this place by six fairies riding on cranes or phoenixes, and beautiful stories are told of what they saw in the moon. (We have a book in Mss., which we are about to publish, called Folklore and Fairy Tales, which contains these stories.)

- 21 LANDSCAPE, by Liu Sung-nien, twelfth and thirteenth centuries.

✓ Liu Sung-nien was a native of the Chehkiang Province, where so many of the best artists came from, and was a student in the College of Arts of the Sung Dynasty. In 1190 A. D. he was a Probationer in the Han-lin College, and was presented with a "Gold-belt" by the Emperor for his scholarship and his proficiency in art. He ranks among the second rate artists of the Sung Dynasty according to Chinese critics.

- 22 SELLING FISH IN WINTER, by Wang Yueh, thirteenth and fourteenth centuries.

Size 41 in. x 25 in. The picture illustrates a sentence from a poem:

The snow is on the mountain, on the stream and sycamore.

While the fisherman sells sea-perch to his neighbors on the shore.

This is a popular study with artists.

- 23 MONGOLS HUNTING, by Chao Meng-fu, 1254-1322 A. D.

This picture represents six Mongols hunting on horse-back, four with bows and arrows, one with a ball and chain, about to strike a cow, and the fifth with an eagle or hawk on his arm, presumably only riding about scaring up the game. The men and horses, chiefly the horses, are the important part of the picture, as Chao Meng-fu and Han Kan are the most noted horse painters of the Empire. Writers on art give Chao Meng-fu the highest praise, saying that the work of the T'ang painters was indifferent, and that of the Sung was rough compared with his. His wife, the Lady Kuan, and his son were both noted artists, and at times they united in painting a single picture, each doing the part he could do best.

- 24 CHUNG K'UEI (The Demon-queller), by Lü Chü, fifteenth century.

Lü Chü was Court painter during the Ming Dynasty. He often embodied a suggestion or exhortation in his pictures for the Emperor, until His Majesty one day remarked in a quotation: "The artist used his picture to remonstrate with his Lord," adding, "in truth you are the man." Chung K'uei was a student who entered the examinations during the T'ang Dynasty, but failing to take his degree, went and killed himself. The Emperor hearing that there was a man in his kingdom who killed himself because he failed to get his degree, conferred it on him posthumously. This so worked upon the spirit of Chung K'uei that he determined to return to the world and protect the Emperors from evil spirits, which he has done from that time to the present.

- 25 TWO CRANES, by Lü Chü, fifteenth century.

Size 53 in. x 25 in. (For Lü Chü, see No. 24).

26 THE ORCHID PAVILION, by Tai Chin, fifteenth century.

This picture is after the style of one by Chao Po-chü of the Sung Dynasty, and represents a group of poets drinking tea in a bamboo grove, or floating their tea cups in the stream. Tai Chin was one of the great artists of the Ming Dynasty who painted a fisherman for the Emperor Hsuan Tsung, who proposed to promote him therefor, but failed to do so because of the envy of a contemporary who wondered whether "official robes could be made to fit a fisherman." Tai Chin was specially celebrated as a painter of bamboo and portraits, and is said to have discovered a coolie who had run away with his baggage, and whose name he did not know, by painting his portrait.

27 LANDSCAPE, by Ch'ien Ku, sixteenth century.

Ch'ien Ku studied with the great artist Wen Cheng-ming, whose methods he mastered. He was diligent to a fault, as it is said that when he was not painting he did nothing but "Wash his inkstand and burn incense." He was noted for his landscapes and coloring and as a poet, penman and essayist.

28 THE TORN FAN, by (Lan Ying), sixteenth century.

A scene from the "Dream of the Red Chamber," the novel which has been read perhaps by more people than any other novel in the world. The story describes life in the homes of the rich. The boy is the son of a Duke, the girls his maids. Ch'ing Wen, the girl with the torn fan, was not feeling well and thought the sound of tearing fans would comfort her. She thereupon ripped up her fan, and the boy Pao Yü, thinking that if such a small matter as tearing fans would comfort her, he would get the fan of the other girl (She Yüeh) for her. She Yüeh objects. The artist has tried to put a lackadaisical look on the face of Ch'ing Wen. Her chest-protector, her girdle and her arm, as well as that of Pao Yü, show through their gauze clothing. A thin bamboo screen is behind her through which can be seen a vase, a musical instrument, etc.

29 LANDSCAPE—MAKEMONO, by Ch'iu Ying (Middle of sixteenth century).

This landscape is a horizontal scroll, 10 ft, 6 in. long and 1 ft. 2 in. wide. It represents country and village life, methods of travel in boats and sedan chairs, wild mountain scenery and peaceful rice-farms. It is a spring scene, in which the peach trees are in bloom. Men are seen riding donkeys, boys leading their cattle to the field, women in their own courts at their wheels, and priests with staff in hand are meditating as they saunter among the trees. It is a specimen of Ch'iu Ying's finest work in landscape, trees and figures. This artist excelled in more lines than perhaps any modern painter, being celebrated for his figures, birds, animals, landscapes, buildings and vehicles, and he is supposed to be a re-birth of Chao Po-chü of the Sung Dynasty (twelfth century A. D.). He and Wang Hui are imitated by many modern artists.

30 ALBUM, by Ch'iu Ying, Middle of the sixteenth century.

Ten pictures by this celebrated artist. (For Ch'iu Ying see No. 29).

31 LEAVES FROM AN ALBUM, by T'ang Yin, 1470-1523 A. D.

Two small landscapes from an album from the brush of T'ang Yin, one of the greatest painters of the Ming Dynasty.

32 100 BIRDS PAYING THEIR RESPECTS TO THE PHOENIX, by Wu Chuan, sixteenth century.

This lady, Miss Wu, afterwards married a Mr. Wang, but always signed her pictures by her maiden name, as did many of the lady artists, unless their husbands were noted painters. We are told that she "cultivated the field of her ink-slab for a living," painting bamboo, rocks, flowers and birds, being celebrated also as a poet and penman. This is one of her best pieces of realistic work. She desired to paint 100 birds, and conceived the idea of having them pay their respects, or worship to the Phoenix, the king and queen of birds. Notice the male and female phoenix in the center, while the birds are resting, flying or swimming with their heads turned toward them. We call attention to the hawk, the black crane and the small bird perched on the sprig of bamboo.

- 33 LANDSCAPE, by Wang Chien, 1598-1677 A. D. "Three men and boy on Bridge."

Wang Chien was one of the Four Great Wangs of the present dynasty. He had extraordinary ability as an artist, was thoroughly familiar with the great works of the past, as far back as the T'ang dynasty. He was a scholar, a Prefect, and the Emperor K'ang Hsi had him examine all the pictures in the Palace Collection, and give his opinion as to their worth as works of art.

- 34 LANDSCAPE, by Wang Hui, 1632-1720.

The six great painters of the present dynasty are "The Four Wangs, Wu and Yün." Wang Hui occupies the most prominent position among the "Four Wangs," was the man who could put 3,000 miles of landscape on a fan, and of whom Yün Ke—the Yun of these six—said, "As long as he paints landscape I will confine myself to flowers." He came under the influence of the other three Wangs, all of whom left their impress upon him. He was neither Impressionist nor Realist, but an Eclectic, combining the other two systems or schools. He is imitated by more artists since his time than any of his contemporaries, or than any other artist of the last two dynasties unless it be Ch'iu Ying, of the Ming. We call attention to the various paths, roads and streams in the picture together with the perspective, which of course is supposed to have been seen from an elevation, and not from a level as in our own landscapes.

- 35 A VISIT FROM THE FAIRY QUEEN, by Yü Chih-ting and Wang Hui, seventeenth century.

The work on the landscape of this picture was done by Wang Hui, 1632-1720, who is looked upon as the most famous landscape painter of the present dynasty, but who was unable to paint figures. It is said that he could put 3,000 miles of landscape on a fan. The figures were painted by Yü Chih-Ting, a celebrated painter of legendary figures of the seventeenth century, after the style of the Ming artist, Lan Ying. He later followed the style of the Sung and Yuan Masters, and finally created a style of his own. He was author of a volume of pictures called the Wang Hui Reproductions—or pictures illustrating the work of Wang Hui. (For Wang Hui see No. 34).

- 36 BIRD AND LOTUS, by (Pa Ta Shan Jen) Chu Ta, seventeenth century.

Size 51 in. x 16 in. Chu Ta was a descendant of a Ming Prince, who entered a monastery and took the vows of a Buddhist priest. He was a high Impressionist in his art work, "a free lance who disregarded all the established rules of Chinese art." His pictures are mostly monochrome, flowers, birds, bamboo, trees and landscape. His effort at making a lotus stem and leaf with two strokes of the brush is characteristic.

- 37 BIRD ON LIMB, by Chu Ta, seventeenth century.

Size 26 in. x 10 in. High Impressionism. (For Chu Ta see No. 36).

- 38 BIRD AND WISTARIA, and

- 39 BAMBOO AND ROSES, by Mrs. Ma Ch'uan, seventeenth century.

Size, No. 1, 46 in. x 25 in.; No. 2, 35 in. x 18 in. Ma Ch'uan was the daughter of the celebrated painter Ma Yuan-yü, and though the wife of a man named Kung, she always signed herself by her maiden name. She was known as a painter of flowers and penman, after the style of her father's work, with whom she studied. Her husband died in her youth and she supported herself with her brush. Died at the age of 81.

- 40 LANDSCAPE on SATIN, by Shih Hui, seventeenth century.

Very few pictures on satin have come under our notice. This is the best one we saw in six year's collecting. The foundation is beautifully discolored, and the ink has not run. The difficulty with painting on this kind of material is the running of the colors. Size 56 in. x 18 in.

- 41 FLOWERS, by Yün Ping, seventeenth century.

Size 20 in. x 11 in. Yün Ping was the daughter of Yün Ke. Painted flowers after the style of her father's work. Had four sons who painted flowers after their mother's style.

- 42 TAPESTRY, Two deer, a bat and the peach, seventeenth century.

This is another method of representing happiness, prosperity and long life. By a play on words the bat represents happiness; the deer, prosperity; and the peach, long life.

- 43 TAPESTRY, (FU, LU, SHOU), HAPPINESS, PROSPERITY, and LONG LIFE, seventeenth century.

This piece of tapestry, as the inscription above it indicates was woven for the Emperor (probably K'ang Hsi) and was given by him as a present to one of his favorite officials. It has pictures of three persons representing Happiness (the man with the child in his arms), Prosperity and Long Life. The bat is called *fu* which also means happiness, as the peach also means long life. The pine tree on the left by a play on words is made to mean 100, the rocks on the right represent 10, and the plant of long life in the fore-ground "or more." The Emperor therefore wishes the one to whom he gives it "happiness upon happiness, long life upon long life—110 or more years of life." Many Chinese paintings are thus filled with beautiful thoughts have good wishes hidden away in them for the recipient himself to discover.

- 44 A MONGOL PIC-NIC, (no name) Seal of Prince I, seventeenth century.

This painting represents Mongol ladies on horseback, with their birds on their arms, out for an airing or a pic-nic on the Mongolian plains. Camels accompany them carrying their provisions, with a few men as attendants. It should be remarked that Prince I was one of the greatest collectors of the present dynasty, and never put his seal upon a picture which would not stand the test of criticism.

- 45 ALBUM, by Tsou Yi-kuei, 1680-1766 A. D.

This album contains four landscapes and four pictures of flowers painted by Tsou Yi-kuei, a noted Court painter and Censor of the Emperor K'ang Hsi.

- 46 ALBUM, by Chiao Ping-chen, seventeenth century.

Chiao Ping-chen was Secretary of the Board of Astronomy during the reign of K'ang Hsi, and thus came into contact with the Roman Catholic artists, and we are told in the Chinese biographical dictionaries that he "used Western methods" in his art work. There is none in this however.

- 47 GATHERING PUSSY WILLOWS by Leng Mei, seventeenth and eighteenth centuries.

This picture is a portrait of the man on the couch, with his children catching the willow blossoms as they fall to the ground. It was painted by Leng Mei (a court painter of K'ang Hsi), who was noted for his fine men and beautiful women. In 1711 he was appointed to paint a picture of the birthday celebration, the art decorations of which were under the superintendence of the celebrated Wang Yuan-ch'i.

- 48 ONE HUNDRED CRANES, by Chiang T'ing-hsi, 1669-1732.

Size 72 in. x 40 in. The Chinese are very fond of studies in which there are one hundred things represented. Witness the "Hundred Birds paying their Respects to the Phoenix," One Hundred Butterflies, One Hundred Kinds of Flowers, One Hundred Horses, One Hundred Women, One Hundred Children, etc., etc. (For Chiang T'ing-hsi, see 49.)

- 49 PEONIES, by Chiang T'ing-hsi, 1669-1732 A. D.

Chiang T'ing-hsi and his son Chiang P'u were two of the most noted flower painters of the present dynasty. They were also noted for the fact that they were both Grand Secretaries. Next to Yün Ke he is the most noted flower painter of the dynasty.

- 50 FLOWERS, by Chiang T'ing-hsi. (See No. 49).

- 51 PHEASANTS, FLOWERS and BAMBOO, by Chiang T'ing-hsi. (See No. 49).

- 52 MADONNA, by Lang Shih-ning (Castiglioni), seventeenth century.

This Madonna was painted by the Italian Jesuit, Court painter to the Emperor K'ang Hsi, and indicates that it is after the European style. He has tried to paint the hair after the style of the time of Christ, with not very good success. The drapery of the child reminds us of the children of the Italian Masters of the sixteenth century.

- 53 FLOWERS, by Lang Shih-ning, seventeenth century. (See No. 52.)

54 THE A-FANG-KUNG, by Yüan Yüeh, eighteenth century.

This large landscape is by Yüan Yüeh, beginning of the eighteenth century, a brother of one of the Court Painters, Yüan Chiang, whose work this resembles. He, as well as his brother, did work for the Emperor Yung Cheng, 1677-1735 A. D. The picture represents the park or pleasure grounds of Ch'in Shih-Huang, the man who built the Great Wall. This Hall was so high that a 60 ft. banner could be unfurled within it, and so large that it would accommodate 10,000 people. "700,000 criminals and prisoners were employed at forced labor in its construction." This is a favorite study of Chinese artists who are experts as painters of buildings. Several copies of these brothers' work are in this collection.

55 LANDSCAPE, by Yüan Yüeh. (See No. 54).

56 LANDSCAPE, by Yüan Yüeh.. (See No. 54).

57 LANDSCAPE, by Yüan Chiang. (See No. 54).

58 LANDSCAPE, by Yüan Yüeh. (See No. 54).

59 LANDSCAPE, by Yüan Yüeh. (See No. 54).

60 LANDSCAPE, by Yüan Chiang. (See No. 54).

61 SMALL LANDSCAPE, by Yüan Yüeh. (See No. 54).

62 THE CHINESE JOAN OF ARC, according to the (Pai-miao) Outline Method.

This picture represents the Chinese Joan of Arc, painted by the Pai-miao or outline method. Only the face and hand are done completely, the remainder being only in outline. Several great artists are mentioned as being celebrated as Pai-miao painters, among whom are Yao Yüan-chih of the present dynasty, and Ch'iu Ying of the Ming. The picture has no inscription upon it and it is useless to speculate as to its author.

63 GODDESS OF MERCY WITH CHILD, beginning of the eighteenth century.

The inscription on this painting was written during the fifth month of the year 1707, during the reign of the Emperor Ka'ng Hsi. The painting looks as if it had Italian influence in it, and when we remember that this Emperor had some Europeans among his Court painters, it is easy to account for it. It looks as if it had been painted from a porcelain goddess of mercy, but whether this is the case we cannot say. We have not been able to read the inscription. Notice the expression of the eyes, and the preservation of the colors.

64 TIGERS, by Ma Fu-t'u, eighteenth century. "Finger Painting."

65 The two most noted finger painters of the present dynasty are perhaps Kao Ch'i-p'ei and Ma Fu-t'u. The former was much more noted and more varied in his style, but the latter did better work as a painter of tigers than any we have yet seen even with the brush. The Chinese can hardly be considered as excelling in animal painting, though there are some who have done well as painters of horses, and we have seen some good cows.

In finger painting the artist mixes up his ink on his ink-stone, dips his finger into it, and with the end of his finger makes the coarse lines, while with his finger nail he makes the fine lines.

66 THE FAIRY, MA KU, by Kao Ch'i-p'ei. Died 1734, A. D.

Size 62 in. by 36 in. Finger painting. (For Kao Ch'i-p'ei see No. 67.) (For the Fairy, Ma Ku. see No. 71.)

67 "COME OVER WITH ME," by Kao Ch'i-p'ei. Died 1734, A. D.

Size 36 in. by 20 in. Finger painting. Kao Ch'i-p'ei is the most noted "finger-painter" of the present dynasty. A finger-painter uses no brush, but simply mixes his paint—or India ink—and then dips his finger in it, and thus puts it on his paper or silk. This artist could paint better with the brush than with his finger, but is chiefly known as a finger-painter, and is always thus spoken of.

68 THE EIGHT IMMORTALS OF TAOISM, Tapestry, Eighteenth century.

This piece of tapestry illustrates the Eight Immortals of the Taoists returning on a cloud-path from a meeting in the Celestial regions with Lao Tzu, the founder of their sect. This is a peculiar kind of tapestry called Kua Jung, in which the figures have a satin finish, while the ground has a silk finish. The ordinary tapestry is called K'e Ssu by the Chinese.

Size 67 in. by 40 in.

- 69 THREE MONKEYS (Chinese Caricature), by Huang Ch'üan. Died 981, A. D.

Size 60 in. by 31 in. The three highest types of Chinese scholars are Chieh Yuan, Hui Yuan and Chuang Yuan. By a play on words, Yuan means "round." The artist has therefore put a *round moon* in his picture, three monkeys grouped in a *round figure*, and the name of the monkey is *Yuan*. This makes three rounds, corresponding to the three highest types of Chinese scholars. When a man becomes a scholar he is eligible for official position, and when he has obtained it he is in a very unstable position. Chinese scholars have always been conservative. We therefore find our artist representing the three highest types of Chinese scholars by three monkeys, sitting in a very unstable position on a limb, two of them asleep. These same great scholars are also caricatured by three crabs, which move backward.

- 70 HORSE, about the eighteenth century.

This horse is without a signature, but is evidently by one of the Masters. This not infrequently happens.

- 71 THE FAIRY, MA KU, by Ku Lo, last of eighteenth and beginning of nineteenth century.

Ma Ku is the most popular study with artists of all Taoist fabulous celebrities. She is supposed to have lived about the beginning of the second century, and she, with her brother, were two of the most expert soothsayers of the time. She reclaimed a large tract of land from the sea in the region of Shanghai, which she changed into orchards and rice fields, and hence her appearance often with a hoe on her shoulder. She is supposed not to have died, but to have sublimated and become a fairy, and because of this she is given as a birthday present to a lady, wishing her long life, as Father Time is given to a man. She usually holds the plant of long life, or the peach of longevity, in her hand, and is not infrequently represented with a deer beside her. The reason for this is that the word for deer is *lu*, and another word of the same sound means *prosperity*. Ku Lo stands at the head of the painters of pretty women of the present dynasty.

- 72 GOING TO THE BATH, by Kai Ch'i, eighteenth and nineteenth centuries.

Was a native of Turkestan, but his father served as an official in the region of Shanghai. He was a clever painter of fine men and beautiful women, the lines in his draperies being among the finest and most perfect of any of the artists of his time. He was a poet and a fine penman. This picture was painted in 1827, and its proper title is "Introducing the Lichi." It represents China's only "stout beauty," Yang Kuei Fei, the concubine of Ming Huang, eating the lichi before going to her bath.

- 73 ALBUM, by Kai Ch'i, eighteenth and nineteenth centuries.

Contains 12 pictures of women. Notice the fine lines in the delineation of the bamboo, willow and other trees and vegetation.

- 74 LANDSCAPE, by Yung Jung, eighteenth and nineteenth centuries.

Yung Jung was the sixth son of the Emperor Ch'ien Lung, who was contemporaneous with Washington for 60 years, which time he occupied the throne.

- 75 FLOWERS, by eleventh son of Ch'ien Lung.

- 76 "CARP," by Yang Wei-tseng, eighteenth century.

This picture is after the style of a carp by T'ang Yin of the Ming Dynasty, except for the background.

- 77 OLD TREE, by Hsü Shih-yang, eighteenth century.

Size 36 in. by 20 in. Painted 1745, seventh month, fourth day.

- 78 DAHMA IN TREE, eighteenth century.

Size 6 ft. 7 in. by 3 ft. 1 in. Buddhist disciple clothed in a red garment, seated in a tree, above the clouds.

- 79 LANDSCAPE, by Sung Ling, eighteenth century.

Size 5 ft. 6 in. by 2 ft. 8 in. It represents the Four Old Men who fled to the Mountains during the troublous times of the Han Dynasty. Two of them are represented as sitting by a table in a forest of large pine trees, one with a pen in his hand ready to paint a picture or write a scroll, the other with a scepter, the while they

gaze at a crane which is supposed to be bringing them news from the busy world. One of the others is stepping over a ravine with the assistance of a lad, while the fourth is standing by waiting for him, they two having been for a stroll among the hills. There is another lad with a bundle of scrolls under his arm, while still another is preparing them tea. It is one of the few pictures in which the artist has given the faces a proper Mongol color, the bronze of which has been deepened by the summer sun.

- 80 LANDSCAPE, by Tung Pang-ta, eighteenth century. Died in 1745.

Size 5 ft. 11 in. by 3 ft. 1 in. It is painted on paper in monochrome. It was done for the Emperor Ch'ien Lung, whose seal is imprinted thereon, by his Court painter and Grand Secretary, Tung Pang-ta. This man and his son, Tung Kao, were both great landscape painters, and both Grand Secretaries, as well as great scholars. The picture is somewhat impressionistic, the outlines being dim, but from the point of view of the Chinese artist is of a high type of art. The top left-hand corner has been torn off, presumably with an inscription which was written upon it.

- 81 LANDSCAPE, by Tung Kao, 1738-1818.

Tung Kao was the son of Tung Pang-ta, and, like his father, a great landscape painter as well as Grand Secretary, a penman and a poet.

- 82 FATHER OF MIN CHEN, by Min Chen, eighteenth and nineteenth centuries.

Min Chen's parents died during his childhood, and, as he had no picture of them to which to offer sacrifice on feast days, he felt very sad. When he grew up he studied art, and one night he dreamed that he saw his parents going in the direction of his old home. He told a friend the next morning, and this friend said: "That is very singular; I saw two just such persons as you describe going in the direction of your old home; you might overtake them." He thereupon followed them, and when he had arrived at his home his parents were there, and he at once painted their pictures. That of his father was "an old man in tattered garments, with a basket on his arm, leaning upon a staff." He had no sooner finished his picture than his parents vanished, having returned only to allow him to paint them because of his filial affection. The spiritual nature of the picture is seen from the smoke issuing from the gourd. High impressionism.

- 83 A REFINED GATHERING IN THE WEST GARDEN, by Chin Shih, eighteenth century.

This picture is a copy of one painted by Li Kung-lin (1070 A. D.). It represents sixteen of the eminent men of the day distributed in groups about the garden. Su Shih is sitting at a table writing a poem; his brother Su Che is reading a book; Li Kung-lin is painting a picture; T'ao Yuan-ming is going home after resigning his office; Mi Fei, looking upward, is writing upon the rocks; while a Buddhist priest, sitting upon his mat, is discussing the doctrine of re-incarnation. These, with a few other friends and servants, complete the picture. This is a good piece of color work. A very important book of pictures by Chin Shih is "People Without a Double."

- 84 EMBROIDERY (LING, HSIEN, CHU, SHOU), made for the Emperor, Ch'ien Lung, 1800.)

This piece of embroidery is entitled in Chinese as above, which mean "The plant of long life, the crane, bamboo, and the peach of longevity," all of which carry with them the idea of long life, and when given as a present by His Majesty is received as a great compliment. This piece is said to have been made for the Emperor Ch'ien Lung, and was mounted in its present form by the dealers in Peking in the hope that some official would purchase it and give it as a present to Her Majesty, the Empress Dowager, on her birthday. It is seldom that one is able to secure such bits of embroidery even in that old empire.

- 85 EMBROIDERY, GATHERING MULBERRY LEAVES.

This represents women gathering mulberry leaves to feed the silk worms. Both sides are exactly alike.

- 86 MANCHURIAN VULTURE, nineteenth century. Artist unknown.

- 87 TWO LANDSCAPES, by Li Juh-ch'ang, nineteenth century.

- 88 Li Juh-ch'ang was one of the Court painters during the reign of the Emperor Tao Kuang, and painted these two pictures for the Grandfather of the present Prince Pu Lun, the young Prince who visited the St. Louis Exposition, and who is the rightful heir to the throne. They are impressionistic landscape.

- 89 T'AO CH'IEN and BOY, by Yeh Tao-fen, nineteenth century.

This picture represents the great official T'ao Ch'ien and a boy watching the flight of the wild geese. This picture was painted in 1829 by one of the Court painters of the time. It is outline drawing.

- 90 MAGDALENE, nineteenth century.

Probably painted by a Roman Catholic artist.

- 91 BAMBOO (TWO PICTURES, one blown by wind), by Sheng Ch'uan, nineteenth century.

- 92 Next to landscape, bamboo is considered the most difficult form of art work. Each joint of the bamboo, and each leaf, must be executed by a single stroke of the brush. There can be no touching up, no changing. The brush must be so inked as to enable the artist to give it the proper shading, and each joint must be made appropriately smaller than the joint below it.

Sheng Ch'uan was a Buddhist priest, born about 1860.

- 93 HORSE, by Yin Shao-ch'uan, nineteenth century.

Size 47 in. by 26 in., painted on silk. A landscape viewed from the level, and a horse rubbing against an old weeping willow tree. The whiskers on the nose of the horse when viewed with a magnifying glass appear to stick out from the silk. This is a specimen of Chinese Kung Pi, the opposite of "impressionism."

- 94 FLOWERS, by Shen Kuang-fu (Present-day artist).

- 95 FAIRY WITH SWORD, by Tai T'ing-chen, nineteenth century.

This picture was done when he was 83 years old.

- 96 THE FAIRY, MA KU, WALKING ON THE WAVES, by Tai T'ing-chen.

I asked him why he painted the waves in this way. He answered "That is the way I paint the waves." He is known as "Beauty Tai."

- 97 WOMAN BY TREE, by Tai T'ing-chen, nineteenth century.

- 98 LANDSCAPE, by Yü Chen-p'ei (One of the present Court Painters).

- 99 FLOWERS, by Liu Chün-sheng (One of the present Court Painters).

- 100 FLOWERS, by Pao Heng (One of the present Court Painters).

101 DRAGON (Original), by Wu Tao-tzu, f. 713, A. D.

The copy from which this copy was painted was by Ch'ien Ch'en-ch'ün, one of the noted officials of the Emperor Ch'ien Lung. He tells us that he had seen a dragon painted by Wu Tao-tzu and could not rid himself of the dream till he had put it on the canvas. The dragon is rising out of the water, which is boiling out around its tail, is wound around in many coils in the clouds, from which it may be seen in nine places, this corresponding to the nine-fold system of the Chinese philosophy. The appearance of such a dragon causes copious showers of rain.

102 The CHINESE PANDORA, by Tai T'ing-chen.

This picture was painted for the writer by Mr. Tai when he was 83 years old, and had to use two pairs of spectacles. It represents Ch'ang-O, the Chinese Pandora, whose husband, having given her for safe keeping a dose of the elixir of life which had been presented to him, asked her on no account to open it. Her curiosity overcoming her, she opened it, and, finding what it was, she ate it. She then became frightened and fled to the moon. Her husband was lonely without her, and, being a soothsayer, one evening he invited some friends to dine with him. After supper he cut out a circular piece of yellow paper, pasted it on the wall above the table, leaned two chop-sticks up against it, and then presto change—the chop-sticks became a ladder, the paper a moon, and they saw a small figure leave the moon, step out upon the chop-sticks, and the lower she came the larger she grew, until she stepped off upon the table—his wife.

103 The CHINESE JOAN OF ARC, by Miss Chao, of Peking, aged 16 years.

The story of the Chinese Joan of Arc is as follows: About the year 500 A. D., when difficulties arose on the Western frontier, the father of Mu Lan was summoned to his post as a soldier, and ordered to put down the disturbance. Her father was old and ill at the time, and her brothers were too young to take his place. Mu Lan, therefore, donned her father's garb, and for twelve years she led the army without betraying the secret of her sex, winning fame for herself and victory for her army. When she returned the Emperor ordered her to appear at Court, and she is here represented as being arrayed in her own garments with her bow, arrows and sword, and a young companion with a spear, whom the artist imagines accompanied her, about to present herself before His Majesty, when for the first time her sex was discovered. Next to Ma Ku she is the most popular study of Chinese artists.

- 104 COCK, by Miao Chia-hui, The Lady Miao (Painting Teacher of Empress Dowager).

The Lady Miao has for many years been the painting teacher of the Empress Dowager. Some ten years or more ago she sprained her foot, and, as they were both getting old, and the Dowager was very busy with affairs of state, she was excused from further attendance upon her.

This picture was painted by The Lady Miao at the request of the sister of the Empress, the Princess Shun, and given by the Princess to Mrs. Headland, who was her physician.

- 105 PEACOCK on GOLD PAPER, by The Lady Miao Chia-hui (Teacher to Empress Dowager).

Size 65 in. by 20 in. The Lady Miao was born in 1842, and married a Mr. Ch'eng, who lived only eight months. Her father, grandfather and brother were all painters. Pictures on gold paper are rare and not easily obtained.

- 106 Two pictures of the Empress Dowager as the Goddess of Mercy.

- 107 The Empress Dowager copies the "Gospel of the Goddess of Mercy" with her own pen, has her portrait painted as the Goddess of Mercy, which she puts in it as a frontispiece, has it bound in yellow silk, enclosed in a yellow silk box, and presents it to her favorite officials either on their birthdays or on feast days. These books are prized very highly by the officials receiving them and are preserved as heir-looms in their families.

- 108 SEVEN PICTURES BY EMPRESS DOWAGER.

- 109 One of these is an old tree—a good specimen of impressionism; of the others one is a peony, impressionistic; another is the plant of long life, and the four small ones are peach blossoms in monochrome. The Empress Dowager spent a good part of her early years in studying art and painting, with The Lady Miao, one of the best lady artists of the present day, as her teacher. She keeps eighteen Court painters, who are divided into three groups, each of which are on duty ten days of each month from 9 a. m. until 4 p. m. These artists paint whatever she may require—herself as the Goddess of Mercy, backgrounds for her to be photographed, decorations for the Palace, or pictures for her to give as birthday or other presents to her friends or officials.
- 110

- 111 LEAVING HOME, by Pien Lai-chang, nineteenth century.

The painting represents the husband leaving home, while the wife stands in the doorway bidding him adieu. We call attention to the face of the wife, and the drapery in the picture.

- 112 The THUNDER GOD, by Pien Lai-chang, nineteenth century.

The Thunder God is stealing away a young lady, and the young man rescued her by striking the god with his sword.

- 113 GATHERING THE LOTUS, by Pien Lai-chang, nineteenth century.

The picture represents the beautiful Hsi Shih, whom the Prince of Yüeh sent as a present to the Prince of Wu, gathering lotus blossoms with the Prince and her servants. The Prince gave himself up to dalliance with her and was soon conquered by his wily enemy.

- 114 THE PRISONER WITH HER LUTE, by Pien Lai-chang, nineteenth century.

Chao Chun was one of China's most famous beauties. She was brought to the harem of the Emperor during the first century B. C. It seems that an artist named Mao Yen-shou falsified her portrait; and the Emperor without knowing of her transcendent beauty was led to give her to a Mongol as a present. She is here represented on the Mongol hills with her servant and her lute.

- 115 LANDSCAPE, by Hsü Pi-shan, nineteenth century.

- 116 CHRYSANTHEMUMS, by Li Ch'ün-p'o, nineteenth century.

Chrysanthemums, peonies and peach blossoms are the three kinds of flowers the Chinese most delight in painting.

- 117 FATHER TIME, by Chao Tzu-jen, nineteenth century.

Our Father Time always goes about with a scythe, ready to cut us down when we have passed our three score years and ten. The Chinese Father Time is more kindly disposed. He goes about with a peach of longevity in his hand, ready to offer a bite to his votaries and thus prolong their lives indefinitely. On his dragon-headed staff he carries a scroll in which are written the names of all those who are to be united in this life, it being believed by the Chinese that all such are joined by an invisible red cord, the color used at weddings. The artist who painted this picture, feeling unwell, was told by a member of the firm opposite his studio that if he would swallow a large green cicada alive it would cure him. He did so and died within a few hours.

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